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we have been able to acquire a reproduction. Again, the modeling is not detailed, but in spite of its comparative crudeness it shows good observation of essentials and marked decorative feeling. It is interesting to note that the breed of dog here represented—long-legged and crop-eared—can still be seen in Cretan villages today,



FIG. 3. TERRACOTTA FIGURE  
FROM PETSOFA

having persisted apparently through more than four thousand years.

These finds—the jewelry and the stone lid—give us glimpses into an entirely new world—Crete not of the second but of the third millennium B. C. We can only hope that future discoveries will help us to know this period better; for it too was, it would seem, an epoch in which there was an appreciation and sense for beauty, and which must have made a contribution to our artistic stock which we cannot afford to lose.

G. M. A. R.

## CHANGES IN THE JAPANESE ARMOR HALL

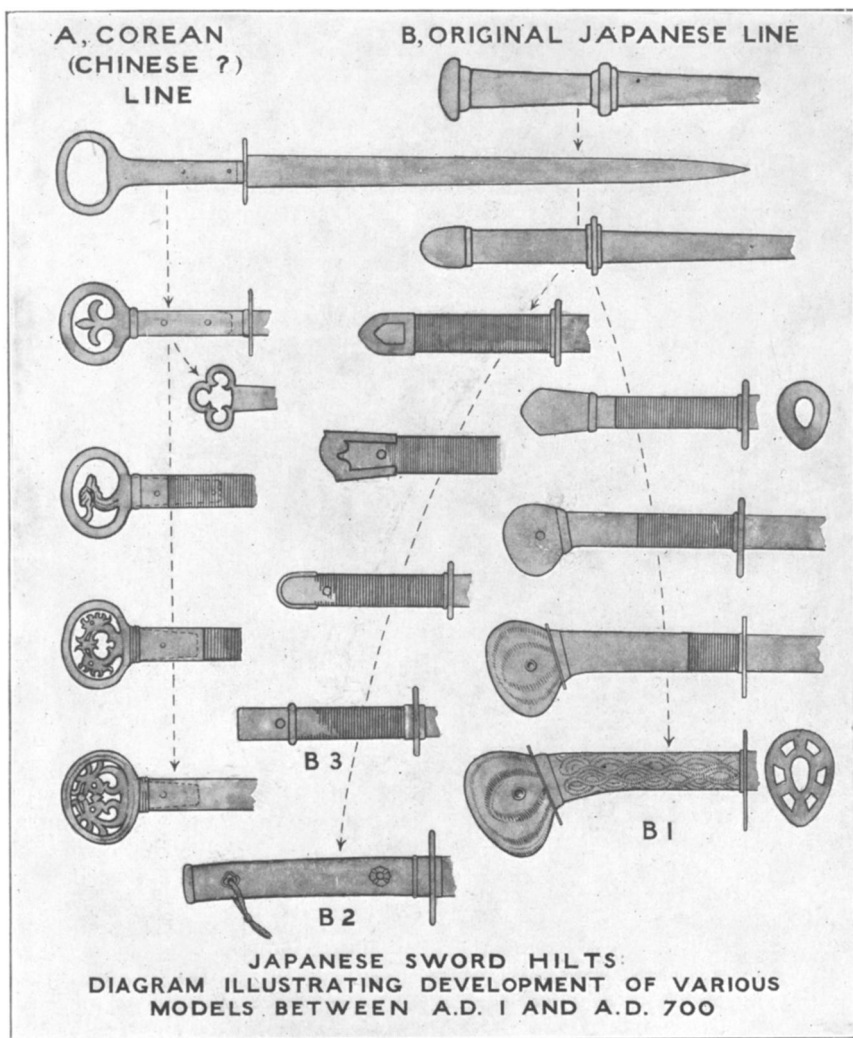
THE hall of Japanese armor aims to illustrate the development of arms and armor from the earliest times to the period Meiji (1868). But as space is limited, we can now exhibit only our choicest objects; in fact, when new material is secured, we must make far-reaching changes in order to exhibit it. Thus the accessions of 1917, collected in Japan by the curator, thanks largely to a fund donated anonymously by a trustee of the Museum, have caused the rearrangement of many of our cases, since we have now filled gaps in our series, especially in representing the art of the armorer during the ancient period of Japan, let us say up to the seventh century A. D.<sup>1</sup>

As one now enters the Japanese armor hall from the main, or Riggs gallery, he finds on his left a case containing early Japanese swords. These were collected from tumuli, mainly in the central provinces: they represent forms which, with rarest exceptions, have hitherto been seen only in the national collections of Japan. And for this there has been an excellent reason, since all materials of this kind were from burial mounds and belonged to the revered ancestors of the Japanese, especially to their divine imperial family, whose tumuli are known by the score. Hence they were not to be disturbed inadvisedly or lightly; and, if explored at all, they were inspected only by governmental experts, who are bound to reserve all materials for the imperial museums, and, tending to this end, make them contraband and inexportable. The presence, therefore, in a foreign museum of even half a dozen more or less complete swords of the peculiar bulbous-pommeled type, with ovate wheel-like guards, is at once worthy of mention. Moreover, our specimens are good ones, and in three of them the scabbard mountings are preserved. With these is shown a carefully prepared restoration of one of these swords, made by the well-known artist Sarakatsu Gassan after a specimen,

<sup>1</sup>Cf. *Bull. Met. Mus. Art*, vol. XII (1917), p. 233.

now in the Imperial Museum in Tokyo, taken from a mound at Ichikawa, Shinji county, province of Hitachi. In the same wall case is a phoenix-hilted (*ho-ō*) straight sword in remarkable preservation, having

by the heavenly ancestor of the emperors. The bulbous-headed sword, on the other hand, is probably indigenous, developing from the aboriginal Ainu sword, for there exists a series of transitional forms between

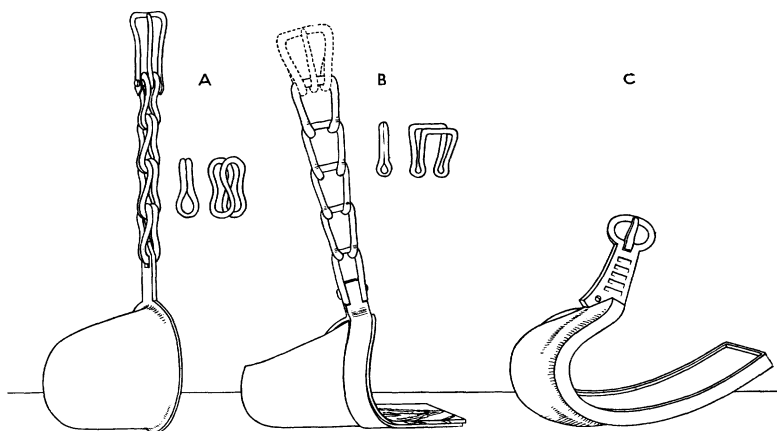


its ferrules, original grip (in part), and scabbard mountings, while near it is a series of no less than five pommels of the phoenix-headed type. These represent a special line of swords, Korean, or possibly Chinese (T'ang), which found its way into Japan at the time of the winning of the kingdom

the heavy-pommeled (stone) knives of the Ainu and the beautiful bulbous-pommeled swords which appeared, probably from the third to the sixth century A. D., when the blade attained magnificent proportions (we have one 46 inches long), straight (not as yet curved as in the typical Japanese

sword), its steel already damascus-like in structure, its cutting edge welded to a core of softer metal as in Japanese swords of the Koto (ancient) period. In fact, one of our specimens has here been especially ground so as to show the damascus pattern and its indented border line, or *yakiba*. In these early swords, by the way, the guard belongs rather with the blade than with the hilt, for when the hilt was dismantled, the disk-like guard was passed down the whole length of the blade over the point, while in the Japanese swords from the eighth century onward, the guard slips off

a sword guard or pommel of this type turn up in commerce in Japan, the chances are possibly nine out of ten that it is not genuine. The curator, therefore, took the opportunity of studying the forgeries of these objects and of making the acquaintance of copyists, from one of whom he ordered a specially prepared pommel of phoenix-head design to be forged in the maker's best manner, which could be used for comparison with our authentic guards—the copied specimen being of course signed and dated, to add to its value as a museum document.



JAPANESE STIRRUPS

A. EARLIER THAN 600 A.D. B. 700-900 A.D. C. 1600-1800 A.D.

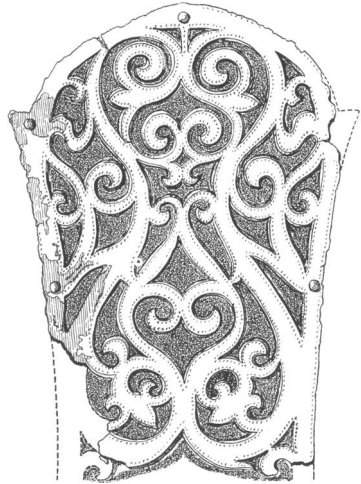
with the grip and pommel over the handle-end of the blade. In the present collection of primitive swords we have a remarkable example (Case O. 2) of a form which is directly in the ancestral line of the modern Japanese sword. It is straight, but mounted very much as in the later sword of high degree known as the "tachi." The present example dates earlier than 700 A. D. and retains its original mountings. This kind of sword is known in actual specimens, which date probably from the seventh or eighth century, in the contents of the Imperial storehouse (Shosoin) at Nara. In a word, in our present collection we have practically all forms of early Japanese swords represented. So rare and so keenly sought for are these objects that they have long been copied adroitly: should, indeed,

Success in obtaining these primitives was due largely to the coöperation which the museums in Japan afforded us, and we note gratefully the courtesies received from Messrs. Seki, Takahashi, Takeda, Wada, Nakamura, and Yatsu, and especially from Tsuda Noritaké, of the Ueno Museum, who accompanied the curator on numerous trips, and who put him in touch with a Buddhist lay-reader, Mr. Kameda, a remarkable collector of prehistoric objects. It was through Mr. Kameda that we secured from the head man of a small village in the prefecture of Gumma a series of objects which were gathered before edicts forbade the exploration of early sepulchres: this "find" includes three of our best swords, several extraordinary pommels and guards, a fine iron breastplate of the

earliest period, a pair of cup-shaped stirrups in extraordinary preservation (the second well-preserved pair extant), together with an early pear-shaped helmet. These are exhibited in cases O. 2 and O. 3, and with them three objects of noteworthy interest to the student of early Japan. One of these is a saddle dating from the seventh or eighth century, which we believe was sold from the temple Todaiji at Nara, in which the seat of the saddle appears to be made up on each side of two plates, instead of one. With this saddle and from the same source were obtained the stirrups with wooden foot-cups complete which, so far as known, form the third pair extant of their early type. The stirrups were attached to the saddle by a mounting suggesting the chain of the tumulus period, abbreviated in form, yet not reduced to the plate-like stirrup support of fairly recent Japanese stirrups, wherein useless slots are reminiscent of the ancient chain. In this case the third object worthy of especial comment is the wooden figure of a warrior dating from the tenth century or earlier, which appears to have belonged to the temple Kutano Temmongu of Kyoto. This little figure wears the Mogul type of helmet and is armored with a jazeran made up of long scales bound together by cord; hence it yields us a document for the history of armor, especially illuminating since one finds similar scales of jazerans in various localities in Japan, but always detached.

On the opposite side of the armor hall, in cases O. 7 and O. 8, we now exhibit examples of sepulchral images (*haniwa*) of the tumulus period, that is, earlier than the seventh century. These images stood in numbers about on the summits of burial mounds, their bases buried like flower-pots in the ground, and portrayed the buried chieftain, his family, servants, horses, houses, and personal belongings, such as quiver, armor, clothes, and toilet objects—rarely even his birds or pet monkeys. The figures, prepared crudely in clay and often badly baked, have usually crumbled to pieces during the last millennium. So rare are they that we are fortunate in exhibiting even fragments of them. In a general way they are precious

since they show accurately how the various trappings of ancient days were worn. Thus, one may find in tumuli curious bronze objects, like sleigh-bells (Case O. 46), which *haniwa* thereupon show us appeared on definite points of the harness of the horse. Or, in a similar way, we may show that the curious discoidal or asymmetrical ornaments in bronze-gilt from certain tumuli belonged to the horse's bit. Or we may understand thus how the ancient saddle was mounted, and what manner of bridle



JAPANESE TRAPPING IN COPPER-GILT  
EARLIER THAN 600 A.D.  
FROM TUMULUS IN PREFECTURE GUMMA

and trappings accompanied the horseman and what was his own especial gear. These clay figures, by the way, although crude to grotesqueness, are sometimes spirited, suggesting the hand of a mute inglorious Jingōrō.

Passing to the historical period of Japan, one notes a number of new exhibits. A large wall case shows a series of the shoulder defenses (*sodé*) of Japanese armor from the fourteenth century down to about 1860. These, it may be remarked, had ever a special significance to the Japanese: they served as decorative "recognition marks" (as the zoölogist would call them) and denoted the quality of the wearer; they thus became the honorable part of his armor somewhat as was the gauntlet among

Europeans. In Japan, the shoulder pieces attained great size in armor of high quality; and, as a rule, the larger the shoulder pieces the higher the grade of the armor and the earlier the period. But the latter indication is by no means infallible, for in conservative Japan the *sodé* in ceremonial armor were apt to be large, even well into the nineteenth century. In no better



FIG. 1. MADAME DE STAËL (?)  
BY JOSEPH CHINARD

way, in fact, can one contrast the developmental methods of West and East than in the use of these shoulder pieces. For in Europe a similar plate occurs in the knightly panoply of about 1300: in Japan, on the other hand, it appeared not only at that time and earlier, but throughout the intervening centuries to 1868, running, however, a gamut of minor changes by which one may determine the date of a given piece. In the present collection one sees early shoulder pieces, large and square, made up of interlacing platelets alternately

of leather and steel, held together by leather and silken braid, colored often in especial ways to distinguish the wearer in battle. Some, indeed, were strictly heraldic, as in the beautiful pair of white and green *sodé* with mountings decorated by a member of the family of the armorers Goto, which bears in red the badge of the Arima family with its *mitsutomo*. From these large *sodé* one may trace in our series a line of decadent forms until, in the nineteenth century, one finds *sodé* fashioned merely of cloth, relieved only with beautiful braiding, or such defenses merely of leather, embossed and enriched curiously, having of course no military value, which doubtless excited the derisive mirth of many a trouble-seeking *ronin*! We may note that some of the forms of the later period (say 1650-1750) are curious because they show deviations of doubtful merit; some represent the shell of the trionyx turtle; some are made up of chain mail. We should also mention the remounting of cases which contain a number of our highly prized early corselets (fourteenth, fifteenth, and early sixteenth centuries), mainly from the Chitora Kawasaki Collection. Beyond these, near the southeast corner of the gallery, the visitor should finally inspect two series of sword mountings—those of the Goda Collection<sup>1</sup> now remounted and relabeled, and of Howard Mansfield. The last include a series of forty memorable sword guards dating from the sixteenth to the nineteenth century, representing the work of the best-known masters of their art. B. D.

## RECENT ACCESSIONS OF DECORATIVE ARTS

### PART II. EUROPEAN CERAMICS, SCULPTURE, AND FURNITURE

THIS second article on some of the accessions of decorative arts during the first six months of the year may well commence with a note on the gift from Mrs. Robert W. de Forest of twenty-eight pieces of stoneware—jugs, steins, mugs, and drug pots—principally German, of the seven-

<sup>1</sup>Cf. Bull. Met. Mus. Art, vol. XII, 1917, p. 299.